

# EQUALIZING X DISTORT

Volume 12, Issue 03

June 2012

*CHRONIC SUBMISSION were from what I consider the legendary first wave of the Toronto hardcore scene. They were kids at the time and not taken very seriously, that is until they hit the stage. They played a start and stop style of hardcore unheard of in our local scene until bands like MDC and DRI made it through town. They would later pick up on the metal side forging a local crossover sound which characterized material after their second tape. There were some unsavoury stories to this period, as well, which is better to hear from them. Here is the story of CHRONIC SUBMISSION.*

**When was CHRONIC SUBMISSION around for?**

Hamish (H): We formed in '81. We broke up by around '85.

**Did you break up around then?**

H: No, we stayed together 'til about '88. Ty wasn't in the band for about a year at the end. We had somebody else. I switched to rhythm guitar. It all went real bad.

Ruston (R): I would say '85 to make it easier.

**Who was in the band and what did each of you play?**

H: I'm Hamish and I played bass.

Christian (C): I'm Christian and I play guitar. I started playing after Ripley played guitar.

**So you were a later addition?**

C: Yeah.

Tyler (T): I'm Tyler and I'm the lead screamer.

R: Ruston on drums and beside me is Johnny McNabb who is going to be playing rhythm guitar in the reformation of CHRONIC SUBMISSION.

**So, an even more recent addition. Was there a pre-CHRONIC SUBMISSION band involving Chad and were any of you in that band?**

R: Yeah. His name is Shannon, but he likes to be called Chad. He sings in CLASS ASSASSINS. But we had a band along time ago where Tyler, our singer, was playing guitar, I was playing drums, Hamish was on bass.

**And what was the name of that band?**

R: I think that was called ILL BRED. Then there was TOXIC SHOCK SYNDROME.

**You had different names?**

R: Yeah, we kept switching the names.

**But it was the same band roughly.**

R: Yeah, pretty well.

**Was it a punk band?**

R: A real punk band because we couldn't play and we couldn't sing. It was awful. My dad would be freakin' upstairs. He said it was like cats in a bag. We were trying to kill each other. So you guys were practicing in your basement.

R: Yeah. We started there.

**How did you come to meet Christian? How did Christian come to play a role?**

R: I have known Christian since kindergarten.

**But he wasn't in this first rendition of the band.**



## CHRONIC - SUBMISSION

R: No but he would come over and he knew how to play guitar, drums, everything. He was a wizard since the time he was six. One of those protégé things, you know what I mean. But he would come over and help us tune. He was a friend of ours and he would go "Holy shit you guys suck. I'll at least tune your shit for you." He would sit there and tune and one day I was like "Why don't we just get him to play?"

**It would be a great way to get him to teach you how to play guitar.**

C: He is kind of exaggerating a little. I wasn't some whiz kid dude.

**But you could tune a guitar.**

C: Yeah, for sure.

**Tuning a guitar is a step above picking up instruments. It helps out a lot. You can get frustrated by playing it out of tune. "Why can't I play the same thing I was playing a minute ago?"**

H: We would write a song and we wouldn't be able to remember it the next day anyway.

R: The songs were just ever-changing, all the time.

**What lead to the change from TOXIC SHOCK SYNDROME to CHRONIC SUBMISSION? What was the difference between the two bands?**

R: The difference was my sister Julia made up that name CHRONIC SUBMISSION because TOXIC SHOCK was a little inappropriate for her so she came up with a better name. She was my older sister. She introduced me to a lot of punk music. But the difference in the bands is that there was more hardcore.

**So your older sister helped you get into the**

**punk scene. She introduced you to bands and shows.**

R: Yeah. The DEAD KENNEDYS and all kinds of stuff.

**I find that one of the ways that a lot of people got introduced to the scene was through an older brother or sister. So that might have been your exposure to the punk scene.**

H: She was our first barber too.

R: Shaving our heads and stuff.

**What does the name CHRONIC SUBMISSION mean?**

R: To me it was more of an overlook on society. To be a human in society you have to chronically submit to everything that is in front of you. You gotta get your insurance, you gotta drive your car, you gotta make babies. You gotta do this you gotta do that. Your life is set out for you and it is kind of sad. We tried to break away from that. Play music and scream and yell and stuff.

**The wife, the picket fence, the 2.5 kids. There are all these things that are expected of you.**

R: If you don't have it, people look down on you. What's your status? What do you do for a living? Well, not what you do but I'm living my life. I'm not trapped in the confines of what is expected of me.

**What part of the city were you from? I heard something about you guys being from the East Beaches.**

H: We were from East Toronto, past Woodbine. We grew up there in the late 70s - early 80s. We all met due to our parents mostly. Our fathers played rugby together. And of course if you were in the same neighbourhood, you went to the same school. So we all ended up in the same



classes.

**What school did you guys go to?**

H: Williamson Road. Glen Ames. Two of these guys went to Malvern. Me and Christian went to Danforth Tech.

**What were the Beaches like back then?**

R: The Beaches was like gasoline alley.

**It's not like the coffee shops and boardwalks that it is now.**

R: No. They had the Goof where you get flies in your soup. They had gasoline stations on every corner. And bars. It was cool back then. But then it turned into coffee shop Seattle.

H: Starbucks bought it. They purchased it all.

**How did the band form? Who started it and who brought in who?**

C: Well, basically what he was saying before was it was these guys with TOXIC SHOCK then becoming CHRONIC SUBMISSION with Julie renaming them. And then basically I took over for Tyler.

**But who started it?**

R: I did. I got a drum set. My dad got me a kit and I would sit around and learn how to play it. But Christian already had a kit so he knew how to play. I asked him for some help to try and learn a bit better. Then I talked to Hamish and Tyler and said "let's start a band" for something to do.

**And did you guys have instruments?**

H: Nope. Tyler bought a guitar so I didn't get to decide what I was playing. I do remember buying my first one on November 8<sup>th</sup>, 1981. We started after that. It was just us and that's when Ruston found Shannon. He wore punk buttons so he was into music. We asked him to come down and sing. That is kind of how it all started.

**What grade were you in when you first started?**

H: 7 or 8.

**That is pretty early.**

C: I was 14 and he was a year younger. Here's the other thing about how it all worked out. I know this is a crazy thing, because Ruston was a year behind Hamish. Tyler was a year younger

than us. I had already gone to a different school when they formed this band. That's why I didn't join initially.

**Christian didn't fail.**

C: I just passed out of mercy I think. The teachers didn't want to see me again. Especially in grade 8. The teacher had a breakdown.

**What lead to Shannon leaving the band?**

R: We got Christian in on guitar because he could play and then we wanted Tyler to become the singer. So we had to make a decision. Friendships were running a little tighter. We gave Tyler the mic. Shannon went on to start other bands. He took some of our songs. It caused a bit of a problem.

**Why would he take some of your songs?**

R: Maybe he thought he helped write them.

**But I heard some story about him registering these songs under SOCAN. What's the deal with that? What happened?**

R: It turned into a little conflict.

**It seemed like kind of a jerk move to do.**

R: Yeah. Well, the beatdown came then the Mom called the cops.

**When did the beatdown happen?**

R: Well, Christian did the beatdown.

**I was trying to figure out why he would go**

# EQUALIZING DISTORT

VOLUME 12, ISSUE 03

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Rob Ferraz, D'Arcy Rix-Hayes, Stephe Perry, and Ed Pyves).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing straight edge, garage, Killed By Death, crossover, and crust scenes which means we play material like Our Gang, Raydios, Vulpess, Inferno, and Crutches.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

**Equalizing-X-Distort**

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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CIUT 89.5 FM - "Equalizing Distort"  
Top 10 Hardcore Releases  
for May 2012

Band	Title	Format	Label
1. NAO CONFORMISMO	"Basta"	CD	Self-Released
2. DREAM DATES	"Surfer Joe / Tallahassie Lassie"	45	Ugly Pop
3. CAPTIVE BOLT	"Rape, Slaughter, Slavery and Vivisection"	ep	New Ethic
4. KRUDS / RAMPANT DECAY	split	ep	Buried in Hell / Patac
5. ARSON	"Coho? Coho! / Living with the white folks"	45	Ugly Pop
6. DOOM TOWN	"Walking through walls"	ep	New Dark Age
7. VARIOUS ARTISTS	"New Breed"	Dbl LP / CD	Lush for Life / Wardance
8. CRASH KILLS FIVE	"What do you do at night?"	45	Ugly Pop
9. HOST	"There's nothing up there..."	ep	Cricket Cemetery
10. GENERATION HEXED	"You say you won't like it...but ..."	CD	Self-Released

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.





and register the names (SONGS?) originally in his name.

R: You will have to do that during the CLASS ASSASSINS interview.

I am not asking you to answer on his behalf but you guys were participants in this whole thing. You must have some insight into why he would have done this?

R: Maybe it was because he was pissed off at us.

So, he did it after he was kicked out. This was a revenge thing. It was his way of getting you back.

R: I like that guy. We see each other sometimes.

There is no hard feelings now.

C: I made amends for my shit.

I think back to when I was in grade 7 and I didn't even know what the fuck SOCAN was let alone knowing much about music at

that point. I find it remarkable that there was a punk band in this city that was as young as you guys. I am trying to put this in perspective here. First off it is remarkable that you guys were so young and into punk rock. Into something that was totally not well known. Didn't get much publicity. Didn't get any kind of recognition and was shit upon mostly. And you guys played it very well. To the point where I would say that your music stands up to this day. Then you have a guy that even knows about registering these with SOCAN. I am thinking you guys are really far ahead of your time. I am just trying to put this in perspective here. Because as a high school kid I was learning about GENESIS and STYX. Prog rock bands. BOSTON and whatnot before I found out about the SEX PISTOLS and DEVO and the STRANGLERS. Then I was like holy fuck

we have a local scene too. By then you guys had broken up so I didn't even get to see you. It has been one of my major disappointments in my life. Nonetheless I wanted to situate this into a time when this was all starting. So, the next thing I wanted to ask you guys was were you all skinheads? Because a lot of people talk about you guys being skins.

R: That skinhead thing came in later on. We started off as a hardcore band and went downtown and started hanging out at the clubs and got majorly influenced by some older skinheads.

**When, I think of skinheads I think of the Oi scene and you guys certainly didn't play Oi music. You guys were a hardcore band.**

R: We actually wrote a couple of Oi songs that weren't recorded. They were out there. They were tailored towards the guys that were hanging around. Their first names make up the song "B.Y.O.B." Biff, Yob, Orbit and Bruno. We looked up to them and we had fun. A lot of people didn't think it was fun but we did.

**Yeah but whenever I heard about you guys being skinheads I saw you dressing the part but I listened to your music and it was hardcore music. I didn't get it. I figured there was a missing piece to this puzzle.**

R: I guess it was one individual piece that we kept. We started doing what other people wanted. Being the sheep, but we kept our music.

T: I think being a skinhead was easy. All you had to do was shave your head, roll your pants up and you're in. Being a punk was a little more involved. You had to find pins and everything.

**When I think back to the early hardcore scene I also remember a lot of kids just shaving their heads. It became a symbol that you were into the hardcore scene as opposed to the punk scene because the hardcore scene had grown apart from the punk scene and there was a reaction to the punk scene even though it was a part of the scene. I was thinking maybe it was because you guys shaved your heads.**

R: No it wasn't like that. We had a face. It wasn't like we were true believers but we had a face.

C: It's like what I told you in the lost files. Any fight I got into it was always white people I fought. My thing was more of a conflict. It was like what Ruston was saying but also because of the influences of other music and stuff. I loved blues and stuff. I was totally conflicted. Part of me would be "Why am I against shit that I like?" I was an angry little motherfucker.

**You guys also became known as glueheads of sorts.**

R: I know that but I don't know how much people talked about that behind our backs or what people were saying about it. We weren't in denial. We were advocates for LePages. It had to be the red cap stuff.

**At a young age it was a cheap high.**

C: It was a great high. If I could get new lungs again maybe I would just try it a couple of times. I wouldn't go too ballistic. It was the experience dude. You have got to hit the bag.

**I am thinking as a teenager you are bored and you are looking for things like this. You could get glue in a corner store right?**

H: You mean until they ban you from buying



it at the corner store. It got to the point that we were buying so much that the convenience store guy realized "You not building models, you huffing!" He banned us. We couldn't buy red cap there no more.

R: We worked our way through all the variety stores. I think those are the people that really knew.

C: Probably the teachers too. You reeked the next day.

R: I was at the dinner table peeling glue off my face.

**How would you describe your music to someone who has never heard you before, but who might be familiar with hardcore? I don't want people to get the impression that you were an Oi band because you weren't. If you listen to that "Sick of Reality" tape and you listen to that "T.O. Hardcore '83" comp it is synonymous with the 1981 period where crossover was coming out but it wasn't actually metal yet. So you have DRI doing the short fast songs, like MDC and JERRY'S**

**KIDS. We talked about CIRCLE JERKS. So how would you describe your sound? To me there was no band playing that style in Toronto except for you guys. I look at you guys as the transition band that brought Toronto into the American hardcore sound. It was a new sound for the time. So how would you describe it? If someone has never heard you before and comes up to you and says what does CHRONIC SUBMISSION sound like? What would you say about that?**

R: As an outsider we are going to let Johnny McNabb answer that because he told me earlier that he grew up listening to our kind of music. Johnny (J): It is just straight up 80s hardcore.

**Like early 80s American hardcore?**

J: Yep.

**I see it different from 80s hardcore.**

R: We had GBH in there. There was more MDC and DEAD KENNEDYS and CIRCLE JERKS. There was more American, but there was a lot of British stuff too.

**How did you guys get into punk rock?**

R: My sister would bring records home from England. I went on a trip in 1981 and my cousins bought me a ticket to this punk festival. It had the DAMNED and BLACK FLAG, GBH and CHELSEA, 15 or 20 bands and it was this fourteen hour festival. It was unbelievable. People sitting around in their feces. People huffing glue and spitting on each other. Throwing bottles at each other's face. I was 14 years old and I was going "What the fuck is this?" It freaked me right out. It scared me so much that I wanted to be a part of that.

**Who out of those bands that you saw did you like the most?**

R: I would have to say ANTI-NOWHERE LEAGUE. Those guys killed it. That's when the crowd went nuts. The EXPLOITED killed it too. I don't play favourites but there were some bands that stood out. That was the first time that Henry played with BLACK FLAG. That was in his book or something. And I was there.

**That's part of history.**

R: It was a good thing for me to open my eyes with.

**Did you guys know about punk rock or did Ruston tell you about it?**

H: Ruston certainly brought the English side of it back home. It was pretty soon after that that the haircuts started.

**And it was tough to find records here as well.**

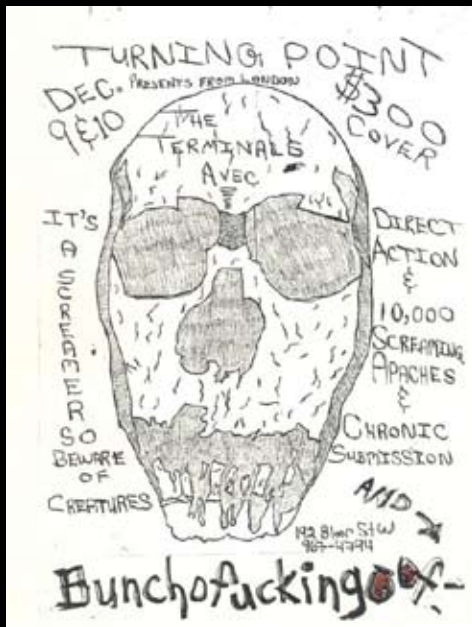
H: I lucked out because my mom's boyfriend was a fanatic record collector. I got to listen to early STOOGES and the STRANGLERS and the CLASH and that sort of stuff.

**So you were listening to it at the same time.**

H: The late 70s, early 80s, I was already listening to that kind of stuff. Punk was kind of changing at that time. Look at the CLASH. They are hardly what you call 80s traditional punk. They were classic punk from where it comes from.

**They wrote the song "1977." Tyler, what about you? How did you find out about punk? How did you get into it?**

T: I listened to pretty much anything Ruston listened to. I didn't even have my own stereo







set up. Hanging out with Ruston is basically where I heard this stuff from. His cousins sent him stuff from England.

**Right, they would be a music pipeline.**

R: They were sending him 45's. At home I didn't listen to any punk rock.

**But you guys were hanging out. What about you Christian?**

C: It was a usual evolution for a dude my age. Going from KISS and the RAMONES to the PISTOLS, CLASH, DAMNED and from there probably DEAD KENNEDYS, I guess. Ruston got me into the "Let Them Eat Jellybeans" compilation.

**That was on Placebo Records, I believe. It had Nancy Reagan on the cover giving out jellybeans.**

C: The bands on that are just unbelievable. I went from that to "Boston not L.A." As far as the English stuff the EXPLOITED, DISCHARGE, GBH, and it escalated from there.

**What would have been the first hardcore**

**show you would have seen locally of local bands?**

C: YOUTH YOUTH YOUTH, YOUNG LIONS for sure. I saw the YOUNG LIONS by themselves and then I saw them together open for the DEAD KENNEDYS.

**That was at the Masonic Temple.**

C: Yeah. That was killer.

**What about the rest of you?**

R: The local thing I can't remember but I remember seeing the PROFESSIONALS with my sister.

**Tell us about that.**

R: That was at the Voodoo Club.

**I didn't even know that they played here.**

R: Steve Jones was on the stage and he goes "We're not the SEX PISTOLS. You spit anymore and we are off the stage" and he was freaking out. "We're the PROFESSIONALS, not the SEX PISTOLS. You fucking cunts." So people stopped spitting and then they started again.

C: I saw them taking a Mandrax or something. That's how close I was.

**So, you were at that show too?**

C: Oh yeah. That was killer. Popped one in his mouth and away he started playing. Spit started flying. Hit him in the hair. After a while you can only take so much. I almost got hit with that shit too.

**If you were up close enough I am sure you are getting rained on. I remember seeing a DOA show at the Upper Lip and they started doing "Singing in the Rain" and everyone started gobbing in the air to make it rain.**

C: We opened for that show.

**I heard that you guys played that show and I went to see that show and I missed you guys.**

H: Ken Jensen went through three snares.

**What about you Hamish? What local show?**

H: I would have to say the first one I played.

**What was the first show you would have played?**



#### CHRONIC SUBMISSION - "Sick of Reality" cassette

There are some rippers on this tape, but C. SUBMISSION mainly produce mid-tempo punk. The high-quality recording highlights the guitarist's fine licks. (TY)  
(440 Lakefront--Toronto, Ontario--CANADA M4E 1A8)

Tim Yohannon reviews the first Chronic Submission cassette in Issue 11 of MRR. "Sick of Reality" was CHRONIC SUBMISSION's first release. I think it came out in September 1983. "Sick of Reality" was recorded by Brian Taylor and Paul Galliene at Accusonic. Brian had a label for his cassette releases called N.R.K. and this became one of those releases. The songs found on this release are: 1. Sick of Reality, 2. Walked Away, 3. Kill the Press, 4. Pantyhose, 5. Plastic Punk, 6. Streetcar Windows, 7. Baby Killer, 8. No Remorse, 9. Bulldozer, 10. Get Lost Bitch, 11. Psychopath, 12. In Hiding and On the Run, 13. Death Squad, 14. Whose Right Is It?, 15. Chronic Submission, 16. Narc, 17. Go 4 It, 18. Cops Ain't Tops, 19. Kids, Krime and Kaos, 20. Nuclear Threat, 21. Take Action, 22. Running with Anger, 23. They're Fucked, 24. I Hate Preppies, 25. Oscar. A download of the demo can be found at a blog by the name of Making Time for Thoughtcrime.

H: I don't know which one you could count because we weren't really CS then.

R: We played a Tea House at Inglenook School once.

**A Tea House? What is that?**

H: A coffee house. I think they did poetry, too. Chad's band played. GEIST.

R: Then we played the TURNING POINT and I can't remember who that was with. Maybe it was A.P.B.

C: I thought it was AFHAKKEN. August 20<sup>th</sup>, 1982.

R: We went on at 8:23pm, Rainman.

C: Sometimes I am Rainman and sometimes I am pretty brutal.

**I wanted to talk to you about different descriptions that I have read. So there is a blog titled "Making Time for Thoughtcrime" and they describe Chronic Submission as "criminally underrated" which I happen to agree with and they liken the band to Boston's JERRY'S KIDS. Do you consider JERRY'S KIDS an influence on the band?**

R: Definitely. That was the album for us. That whole album is amazing. I find that the CHRONICS over the years, the releases we did they changed. They got harder and faster, but we have different sounds.

**Well, I think there were different periods in which you had different inspirations and with the recordings they represent a few different changes since the last recording. I think it was a year or two between recordings.**

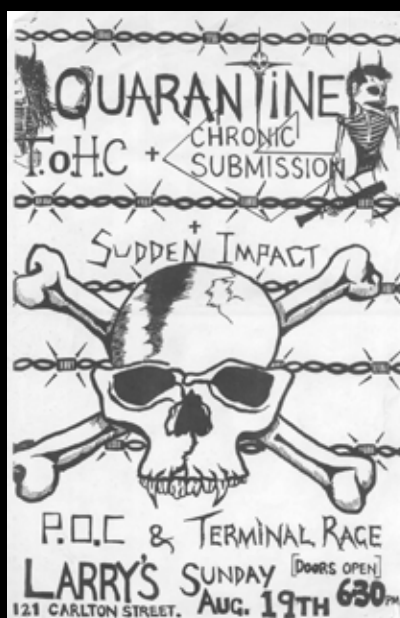
H: I think it was about a year.

**There was a few recordings. There is at least three.**

H: The one for 'T.O. Hardcore' was a demo we did in a friend's basement. It was three songs. "Sick of Reality" was the first full length.

R: That was done by Brian Taylor of YOUTH YOUTH at Accusonic.

**I want to get back to the recordings. I don't want to jump into that just yet. I want to talk still about the influences. On the "Sick of Reality" tape you thank DIRECT ACTION and QUARANTINE among other bands from the local scene. Would you have**





considered them influences?

R: Maybe not musically, but performance-wise they gave us a lot of shows. They gave us opportunities.

T: They gave us support by letting us open for them.

**DIRECT ACTION** were playing a bunch and people would go see them because they knew who **DIRECT ACTION** were.

T: They had a big following.

**It was nice of them to share the stage with you.**

R: I liked them. We got along with them so they helped us out. The fact that we were so young, they were freaked right out. They were like "What the hell are these guys doing?" We had to bring letters from our parents to play these clubs. They would keep us in the dressing room then they would send us out to play and then they would send us home.

**That is another description I hear a lot of about CHRONIC SUBMISSION is that you guys were a lot younger than the scene you were in. How did age affect you? If you wanted to get into clubs you had to be 18, right? What were some of the effects of being so young have on the band? Did people take you as seriously, being in a band? The way you are describing it as these cute little guys get on the stage. You almost sound like a novelty act.**

R: Well, it was until we started playing. Then they would realize that we were for real.

**It was not just a bunch of kids.**

R: And there was a bunch of girls that wanted to be with us that would get charged with pedophilia. They were 24 or 25 and we were 13 or 14.

**So you guys were jailbait. There's a twist. Okay, but what were some of the challenges of playing shows? Did you actually get in with written letters?**

H: Oh, yeah. We had letters from the Liquor Control Board as well. We ended up playing a lot of booze cans because of it. The same bands were playing anyway.

R: We were playing with DOA, CIRCLE



JERKS, MDC. There was a lot of big bands we played with. We opened up for DISCHARGE, and GBH.

**The booze cans were a big part of the hardcore scene. Can you tell us where some of these places were that people got to play?**

H: There was a place at Liberty. And River.

C: The whole irony is they are all yuppiefied now. Liberty Village.

**Yeah, but they used to be warehouse spaces.**

C: It was a buck a beer.

**You said there was one on River Street.**

H: Right behind the Humane Society.

R: It is still a practice space.

H: The exact same room.

**So, there were ones in the East end and West end mostly in the warehouse districts.**

**I wanted to ask you about a show I saw a flyer with MDC on Saturday September 25th**

**1982. Would that have been one of your first shows?**

R: Yep.

**So MDC were pretty huge at the time. How did you get on that show?**

R: Jamile was a promoter and he gave us a lot of shows. He used to live out in the beaches so he used to see us running around.

**So, he got you on some shows. What was it like playing with MDC?**

R: They were very influential in picking our speed up. Once we saw them play we were like "Let's play this fast."

**That first record is a landmark record. It was very political. They had all these time changes. They had songs that ran into each other. You listen to the first couple of songs off that MDC record and they all run into each other. On your first tape you have five**



VARIOUS ARTISTS - "T. O. Hardcore '83" cassette

I missed this when it first came out a few months ago, but better late than never. Six of Toronto's best bands contribute 2-4 songs each, and it's well worth getting. The bands are A.P.B., CHRONIC SUBMISSION, DEAD END, DIRECT ACTION, the YOUNG LIONS, YOUTH YOUTH YOUTH, and ZEROPTION. A real good sampler. (TY)

(GarageRock/NRK--2 Bloor ST. West, Ste. 100-530--Toronto, Ontario--CANADA M4W 3E2)

Tim Yohannon reviews the first Chronic Submission cassette in Issue 11 of MRR. This was the best compilation to ever come out documenting the Toronto scene. The compilation was put together by Brian Tailor, the singer of Youth Youth Youth and cemented his working relationship with Accusonic. As a result many Toronto bands were recorded and this comp had A.P.B., Dead End, Direct Action, the Young Lions, Youth Youth Youth, Zeroption, and Chronic Submission. The Chronic Submission songs were a basement recording not found on either of the band's two tapes but they were all on "Sick of Reality" and were: 1. Go For It, 2. Cops Ain't Tops, 3. I Hate Preppies, and 4. They're Fucked.





songs that run into each other. Was that an inspiration from them?

R: Yeah.

C: We had the privilege of playing with them and it just rubs off.

**It was mind blowing of sorts.**

R: Then again I think they were blown away by our age too.

C: We got along with them pretty well.

**If you are so young they probably thought you were just there to see the show and then**

**you get on stage and they realize you are a band and then you play ferociously and you blow them away.**

R: So then they respected us.

**That sounds like a common experience.**

R: It was like a super whammy.

**There was a flyer I saw for a show on Friday January 20<sup>th</sup>, 1984 and it was called the "Sound of Music". It reads pretty much like a list of bands that were on the "Not Dead Yet" film. The bands that played included BFG, QUARANTINE, MADHOUSE, WRATH, CREATIVE ZERO, JOLLY TAMBOURINE MAN, DIRECT ACTION, APB. Was this one of the shows they filmed for "Not Dead Yet"?**

R: I definitely say yeah. They probably didn't tell everyone it was for the movie and get everyone together and get all that footage.

H: They were filming for a good eight months.

C: They filmed on New Years Eve a couple of weeks before that.

**I remember going to a show for that they did at Larry's Hideaway. I think BLIBBER AND THE RAT CRUSHERS was playing that show. Can you tell us about the film "Not Dead Yet" and what is your opinion of the film?**

R: The film was great for me. When I watch it now I see some neighbourhoods and the people I used to hang out with back then. It is kind of cool. Back then I was pissed off feeling like I was under-represented.

**You are talking about when they showed the film.**

R: Yeah. I am talking about the opening night at the Cinesphere down at Ontario Place.

**How did they book that place?**

R: Doesn't that say something right there? I guess something happened where she knew somebody.

**The film is seen in some ways like a documentary on the Toronto hardcore scene, but it's not.**

R: No, I think it was more of a personal art project.

**The YOUNG LIONS are absent. I am thinking that the "Toronto Hardcore '83" comp could have been the movie to make around the bands that appeared on that. I think it would have been a better rendition of the scene. I heard some people criticize the movie. What are your thoughts on the movie?**

R: I found it was more like a personal art project. It didn't represent the music of what was happening. If the YOUNG LIONS aren't in it then there is something wrong. And I figured we put a lot more into that scene then to have the shortest song we ever wrote get in that movie. With the three hours of interviews that we did there is one clip of talking to us that makes the film.

**So you guys did a full interview for this?**

C: Big time.

**Do you know what happened to this?**

R: I have always wanted to see it. I would love to see it.

**So there is a lot of footage that is just missing. Tell us about some of the places you would have played in Toronto at the time.**

R: We played the DMZ, Turning Point, Quoc Te, the Upper Lip.

**You said something about Rock the Quoc. What was this Rock the Quoc show?**

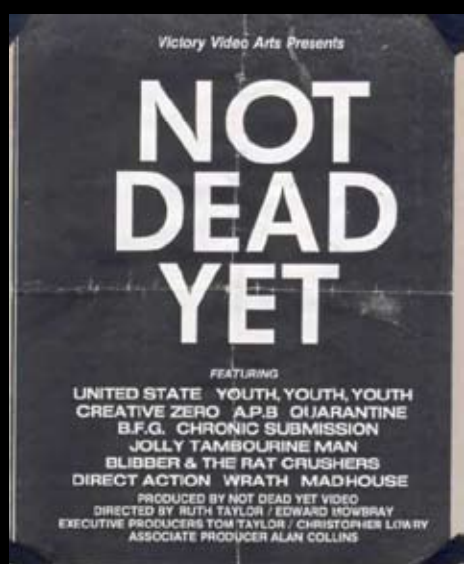
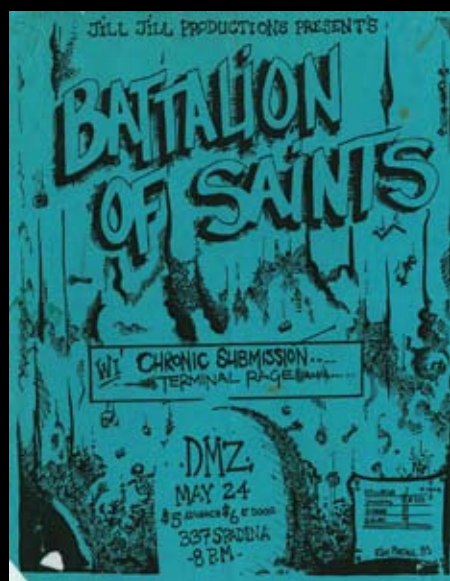
H: It was at the Quoc Te. I can't remember who it was with?

R: Maybe LIVING PROOF.

H: Yeah. It was a bizarre place.

**Where was the Quoc Te?**

H: In Chinatown. It was in this basement. The stage was just a checkered floor. That was to





think you were on a stage.

C: If you are claustrophobic don't go there.

**It was super tiny.**

R: It was as big as this room. They would throw beer in the corner and tell you to set your drums up on that tile floor. It was a real party.

**What about the DMZ? The DMZ is significant because it was the first punk-run hardcore club. Aside from the Crash 'n Burn.**

C: I thought the Turning Point was.

**Punk run clubs.**

C: I still think it was the Turning Point because Joe and Anna were fucking crazy.

**They were foster parents maybe.**

C: That to me had the punk aesthetic. Eventually they were like "Fuck the lights."

**Semantics aside, where was the DMZ and who ran it?**

R: Spadina and Dundas.

**And the GOOFS ran that place. They were a punk band. You get in cheaper if you brought graffiti tools. They would know who to bring in as far as touring bands.**

T: It didn't last long either, did it?

H: It lasted longer than us.

**Where was the Turning Point and what was that like?**

R: That was at Bloor and Avenue Road. I drove by there today. It is a sushi place or something. It is all glass. Bizarre man. It doesn't look like it used to. That was right beside the McDonald's.

H: It was a bitch to play. You had to carry your gear all the way up those stairs.

**Yeah it was on the second or third floor.**

C: You would prefer to do your valiums later on. You wanted your gear loaded up before you did any chemicals. That was just insane. It was very steep and very challenging.

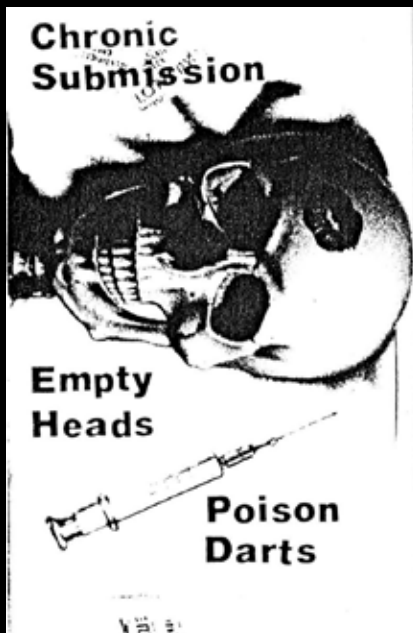
**And what about the Upper Lip? Did you guys play there much?**

H: The Upper Lip, the Club with No Name, Larry's.

**Where was the Club with No Name?**

H: That was at Ossington and Bloor.

**Another DMZ started up there on top of Blondie's. Was that originally the Club with No Name?**



**CHRONIC SUBMISSION - "Empty Heads, Poison Darts" cassette**

This is a viciously intense and powerful tape--it's a full-out, and superbly recorded, 18-song onslaught of thrash at its best. (TY)

(440 Lakefront--Toronto, Ont. M4E 1A8, Canada)

Tim Yohannon reviews the first Chronic Submission cassette in Issue 18 of MRR. "Empty Heads, Poison Darts" was CHRONIC SUBMISSION's second full length recording. Like most cassette releases in Toronto at the time Brian Tailor produced them at Accusonic. Like their first recording Paul Galliene engineered the session. I think this came out in the summer of 1984 and was also put out on Brian's label N.R.K. The line up remained Tyler Ripley on vocals, Christian Wagner on guitar, Hamish Young on bass, and Ruston Baldwin on drums. The songs on this release are: 1. Four Points, 2. Chronic Submission, 3. Living to Kill, 4. Go-4-It, 5. Cops Ain't Tops, 6. Modern Hell, 7. Chasing the Dragon, 8. Kids, Crime, and Chaos, 9. Not at All, 10. Bad Trip, 11. Narc, 12. World of Change, 13. Tight as a Vice, 14. Bulldozer, 15. Glutton for Punishment, 16. Psycho Path, 17. Urban Violence, and 18. Sick of Reality

H: I'm not sure but it could be. We only played there a couple of times with the EFFIGIES I think it was.

**The EFFIGIES from Chicago. Who else might you have gotten to play with touring band wise? We talked about MDC and we talked about the EFFIGIES now.**

R: CIRCLE JERKS

**Was it CIRCLE JERKS "Group Sex" period?**

R: That was when Chuck Biscuits was playing for them.

H: GBH, DISCHARGE. We played with DOA a lot. I am pretty sure Joey was the first ever guy to pay us.

**Did people take advantage of you because you were so young?**

H: At first we didn't realize that you got paid. When we found out that Jamile had been getting paid for a full year and not giving us any, we fired him that night. That was the night at the Liberty booze can. Right up his leg, do him up in make up and sent him out in the street.

R: What do you mean his leg? It was his face bud.

H: We sent him home looking like a drag queen. He was our pretend booker / manager. He was getting money while we weren't getting paid.

**So, those are some pretty big name bands from the hardcore period. Did you guys ever play outside of Toronto?**

H: Montreal once.

C: Yeah. We just drove out there in our friend's car.

**Who did you play with out there?**

C: DISCORDS. That was at a big speakeasy.

**Which came out first the "T.O. Hardcore '83" or "Sick of Reality" tape?**

C: The hardcore comp I think. Then "Sick of Reality", then "Empty Heads".

**Where were the "T.O. Hardcore '83" songs recorded? They sound unique. And is there any other songs recorded with that session that didn't get released?**

R: I don't think so. There was six songs they wanted for that album so we just recorded six songs.

C: That was at my friend's basement. We had a couple of mics and put it into the cassette

deck.

**That's how you recorded that?**

C: Oh, yeah.

**Wow!**

C: It was live off the floor  
**That's DIY. But back then it was difficult to get analog equipment.**

H: Especially when you were as broke as us.

C: This was a two track, but the older two tracks have the mic inputs so you just use their mic, press and away you go. That's what we did for the Jello tape too.

**Can you tell us that story?**

C: We were working the DEAD KENNEDYS show doing video taping so we got in because of that. We were able to go anywhere we wanted so we were able to meet them and stuff. Later on Ruston and I were sitting up on the balcony and he was a few feet away from us. So we started shooting the shit with him and he was cool enough just to take a tape. He wrote back about a year or a year and a half later and it was cool that he would even do that.

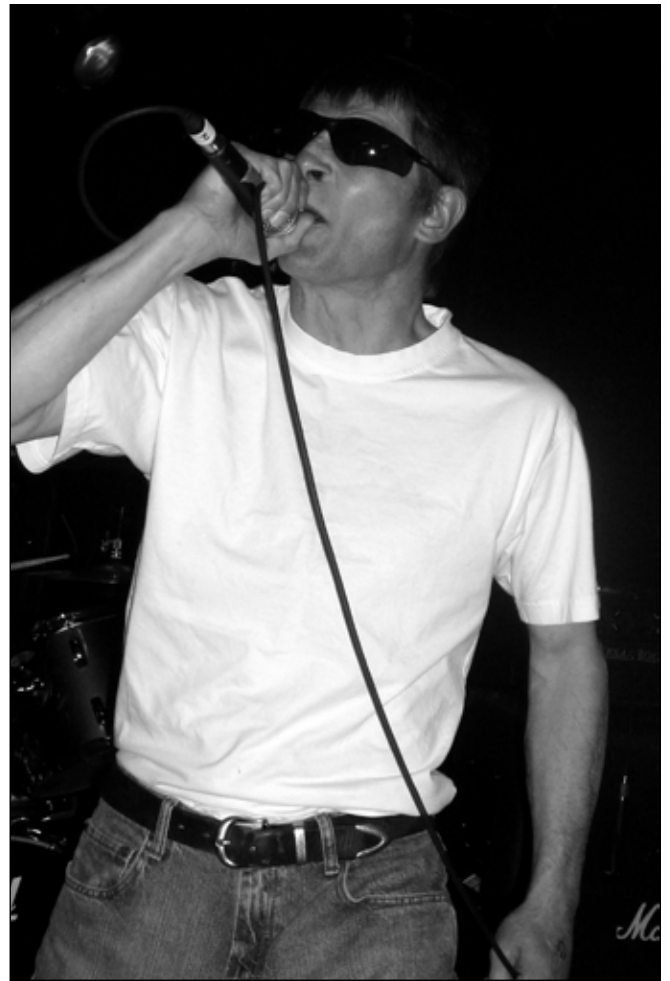
**Especially the singer from the DEAD KENNEDYS. It doesn't get bigger than that. So he wrote you back. What did he say? Did he offer to put out a record for you guys?**

R: He wanted to bring us down to San Francisco to do some recordings.

**So, he did want to record you for a release.**

R: Yeah.

**What happened? That could have been your biggest break. Out of all of the Toronto**



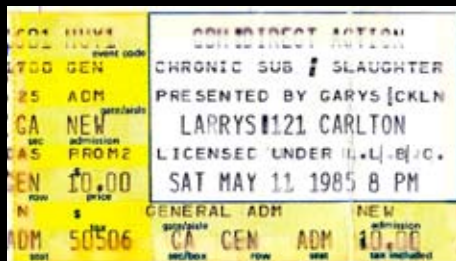
**hardcore bands most of them never really got released outside of cassette tapes.**

R: I know. 26 years I have been saying this shit.

**You could have been on *Alternative Tentacles*?**

R: Relax, buddy. I am kicking myself still. We got introduced to sniffing glue and we found a way to party that was really cheap. We got sidelined. The party took us away.

T: We were 16 / 17. We didn't have the financial







means to get out there.

**Did he just want to re-record some songs off that tape?**

C: Yeah, I think so.

**That's a big deal. Especially someone of Jello's stature recognizing a Toronto hardcore band being worthy of putting out. The Toronto hardcore scene was almost absent in some ways outside of the people who were in it. This would have been a huge landmark release for our scene. You did record the "Sick of Reality" tape shortly thereafter? That was in a studio. Could you have sent him that recording?**

H: Probably. I don't know if we thought about it.

**Tell me about the "Sick of Reality" tape? Where was that recorded?**

R: That was already out. Do you know when they were doing the "In God We Trust" tour? That's the gig we saw, with D.H. Peligro playing drums. That is the time we met him. That is after the fact. It was probably after

"Empty Heads, Poison Darts".

**Let's backtrack to the "Sick of Reality" tape. Whereabouts was that recorded? And who recorded it?**

R: It was recorded at the old City TV building down at John and Queen. It was called Accusonic. It was recorded by Brian Taylor and Paul Gallion.

**Was Brian recording a lot of bands at that time?**

H: Yeah, he was.

**He seems to be a lynchpin for getting a lot of bands into a studio. Did Brian release the tape?**

R: Yeah.

**I was reading on the Kill from the Heart site that it was released by the N.R.K. label, which was Brain's label.**

R: We were selling them out of the Record Peddler.

C: That was when it was down by Jarvis and Queen.

**That's where I knew the original Record**

**Peddler.**

C: That place rocked.

**MRR** described the demo as "There are some rippers on this tape, but Chronic Submission mainly produce mid-tempo punk. The high-quality recording highlights the guitarist's fine licks." In **MRR** #11, January / February 1984. Do you think that's an accurate description of your sound because I don't think it was.

H: You are the lick master Christian.

C: I am with you on that one.

R: There was mid-tempo but there was also super fast parts.

**It was super fast.**

C: Maybe they didn't listen all the way through.

**Okay, I am going to read another description. There was a zine from Ottawa called *No Cause for Concern*. They reviewed the tape as "Twenty-six songs from Toronto's fastest thrash band. This band is comprised of 13-15 year olds. Their music is great. Their lyrics are what you would expect from kids this age. Hey, at least they have an original sound with guitar leads. The singer sounds like a cross between Brian of YYY and Milo of the Descendents. Just wait till these guys are 20, then watch out!!!" I think this is a more accurate description and to me it speaks volumes because they were from Ottawa and they probably figured out the Toronto scene because our scenes would have had bands playing in each other's city. So, what do you think of that description?**

R: That sounds a lot more like it. Giving props to Ripley is a great thing.

**I do think that Tyler's vocals sound a bit like Brian Taylor's.**

R: I ripped off a lot of my drumming from their drummer. I tell him that all the time. He would be like thanks for stealing it.

**Keeping it alive. It is a compliment. It is a tribute. Can I ask you about a song called "Cops Ain't Tops". Tell us about that song. Who wrote the lyrics?**

R: I wrote the lyrics. A lot of the times we were



#### VARIOUS ARTISTS - "Medium Raw" cassette

An excellent long player's worth of British Columbia's current crop of bands. The NEOS appear with some previously released material, but the rest (AUTOMATIC SHOCK, CHRONIC SUBMISSION, JERK WARD, L.S.D., HOUSE OF COMMONS, RED TIDE, the INFAMOUS SCIENTISTS, S.S. TOP, DA JEEP, and the cool DAYGLOW ABORTIONS) all chip in with new material, most of which is fine. Very little filler. (TY)

(BYO Victoria--3186 Metchosin--Victoria, B.C.--CANADA V9C 2A3)

Tim Yohannon reviews the "Medium Raw" comp in Issue 12 (March 1986) of **MRR**. "Sick of Reality" and "Narc" were the songs appearing on what otherwise looks like an exclusively a BC comp. In addition this is listed as a BYO comp from Victoria, but the Stern brothers originally ran BYO it was in Alberta (Edmonton, I think). So this was one of the regional BYO projects. The band had no recollection as to how their stuff got on this comp.

having problems with the police. Back then there wasn't a lot of skinheads and we were four of them.

**They also picked on the punks. And cops would have thought skinheads were punks.**

R: Yeah, whatever is different they want to quash. There was curfews at 11:00pm. We were always at Yonge and Isabella. The cops would come by and they would pick us up again. They would take us home again. They would

either take us to the station and hold us until our parents got there or take you home. It was the same guys.

**So, you guys were a nuisance to them.**

R: Yeah. And we would be in the police station and a cop would come in and go "who ordered all the penises?" It would be shit like that. And all the cops would laugh it up. And what are we going to do, right? So you have to sit there and take the penis shit. There was a lot

of shit. They would drive by and go "What's up you little faggots?" and drive away. So, we wrote a song. I wrote a song against the cops because I was having problems with them.

**What I find genius about that song is, I think, at the time, there was a slogan that read "Cops are Tops."**

**It was re-appropriating their bullshit slogan that was to make them feel good about themselves and you were saying "not in our eyes."**

R: It was Becker's (convenience store).

**That's why I think it is a great song. This helps me figure out why you wrote this song. Especially being called penises. There was a song called "Death Squad." At the time the U.S. was running little secret wars in Central America. Was that written about anywhere in particular?**

R: That was written about the streets of Toronto. It was about us.

**You guys were the death squads?**

R: When we got into that skinhead phase that was

what was happening. But there was no death. It was a fantastical song. But there was a lot of shit kicking going on. We kind of went that way.

**The song "Narc", what was that about?**

R: That is about a rat.

**In the scene?**

R: Not really. It is a song about people ratting you out.

C: But also there was a lot of narcs in the beaches, believe it or not, and they always used to take your fucking weed. Like we say in that one line "Narc narc narc, you're not going to take my weed." That came definitely from the damn knapsack kicking. And they would always come up and say "we're not going to do anything now." Then they would take it. That happened a few times. Definitely at the water works. That was like feeding fish to piranhas.

**Is the water works that place past the beaches?**

H: The water filtration plant.

C: Right by Neville Park.

R: They filmed "Strange Brew" there. And a couple of other movies. Lots of movies.

H: It is always a jail or an asylum.

**Who is Oscar? You wrote a song about him.**

H: My Dad taught mentally handicapped kids and there was a poster on the fridge of this little kid and he was the mascot for a charity and my Dad named him Oscar for some reason and Ruston showed up and saw it and couldn't stop laughing and started writing the lyrics to this tune.

R: It is nothing mean. It is representational. Everyone is a person and let's just rock on.

H: Nice save.

Soon after the "Sick of Reality" cassette came out there was a review for a comp called "Medium Raw" and it was put out by *BYO*, but not the *BYO* that we know. It was a regional branch out of Victoria, I guess. It had mostly Victoria bands like *RED TIDE*, *HOUSE OF COMMONS*, and *JERK WARD*. The songs "Sick of Reality" and "Narc" appear on the comp. How did you get on the comp from Victoria?

H: I think someone wrote us and asked us for



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a tape.

**It is pretty much a BC comp and you guys are the only band from outside of BC on the comp. One could mistake you for being from there.**

C: Could it be a DOA thing you think?

H: A lot of it has to do with bootlegging and the fact that we only sold 100 copies. People dubbed them and passed them on to their friends, so they were travelling. Maybe somebody wrote us for permission who already had the tape. I really can't remember. But I think we got a letter asking us to use it and we were like "No problem. That's awesome." We were getting to be on something that was from another city.

**I also found that comps were a way that people found out about you. People would order comps because there would be big line ups on them. I would want to hear a bunch of these bands. And that would be good for bands too because you might be heard by someone who doesn't know about you already. And they were cheap as hell. For \$4.00 you could get 10 bands.**

H: I think it helped us a lot being on those things.

Okay, well I am going to ask you about a few others then. There was a comp that came out in 1985 called "Hideous Headchop'n". It is an international comp. You guys were the only Canadian band on it. Bands like NEGAZIONE from Italy, the BRISTLES from Sweden, LARM from the Netherlands, and ANTI-DOGMATIKKS from Barcelona. This is like an all star line up as far as I am concerned. I think you guys were the only band from North America if I am not mistaken. Tim Yohannon from *MRR* gives it a very favourable review. He calls it "a thrash extravaganza." Do you know about this comp?

R: Hell no and I wish I did. We got a lot of letters once we put our tape out. People would write asking us to put songs on their comps. I would always say "Yeah. Do it." Even if it was for nothing it was just the fact that it was like going on tour without having to fly the plane.

**I guess so.**

R: I think that one was from Germany.

**It could be. It is European-based.**

C: I remember getting a lot of letters of people asking us for a song.

T: I think back then we just wanted the publicity in fanzines and things like that.



Yeah, you just wanted to be heard. You just wanted to be known about because the news wasn't getting out about the Toronto scene. So there was another tape that came out in 1985 on *Mothra Productions*. I don't know the name of it but bands like ROSVETT, FUNERAL ORATION, the ANTI-HEROES, AD NAUSEUM, WERE ON IT. Do you know anything about this tape?

H: No.

It was put out by *Red Mist* tapes.

H: We weren't given a copy, that's for sure.

C: That's okay. This is all good to me.

Two months later in January 1986 there is one called "Cultural Compost Pit." It was also on *Mothra Productions*. It featured bands like DEATH SENTENCE, FINAL BLAST, NEGAZIONE, NO LIP, SOLUCION MORTALE. Does this ring a bell?

R: This is in '86. This is when we are out of it. The tape came out in 1986, but you would have submitted songs earlier.

C: It was probably off the "Empty Heads" tape.

R: The Larry's days are over and we are on a full drug steam now. Acid, everything, all the time. Whatever came out after that, we weren't

in the scene anymore.

So, I think I already know the answer to this one, but I will ask it anyway. There was a comp called "Stepping Stone to Insanity." It was a fanzine and they did a comp by the same name.

C: That would describe our brains.

Okay so lets talk about "Empty Heads, Poison Darts." When did that come out?

R: That was 1984.

I keep hearing 1985, but I saw a review in *MRR* that came out in October 1984 and *MRR* was always four months behind so I figure this would place the release at around June 1984. Maybe earlier.

R: That would be about right. We recorded it in the winter.

Was Brian also involved in this recording?

R: Yeah, he was.

So, was it also done at Accusonic?

R: Yeah.

And, did he also release it?

C: Yeah until he got pissed off and we had to start selling them. I'm not sure why he got mad.

So you guys had a falling out with him.

C: I don't know.





R: He was tired of our shit. I understand. There is four of us. Holy fuck, buddy.

C: There was no real falling out. He just said "you guys do it." I think he just had enough.

**MRR gave you a more favourable description for this. They described it as "viciously intense and powerful tape--it's a full-out, superbly recorded 18-song onslaught of thrash at its best." What do you think of that?**

H: Not bad.

R: I like that. I would like to get a photocopy of that.

H: I like the vicious part at the beginning.

C: Do we have to pay that person off?

**This review makes me think that the production on this recording was different.**

H: I would say so, yeah.

**But it was recorded at the same studio.**

C: I think we got better.

**The difference was in the musicianship. Did the band record anything else other than these two tapes and the "T.O. Hardcore" comp?**

C: Not worth talking about anyway.

**Can you tell us about the artwork on "Empty Heads, Poison Darts"?**

T: That was Ruston who did that.

R: It means the kiss of death. Empty heads because if you keep doing the heavy heavy shit that is what is going to happen. You are going to turn into a skull and die.

C: It was actually about a nurse who fucked a dude to death. She just banged him one last time. It was in the Hustler magazine where Ruston stole the artwork from. Basically he took that picture.

**Where does the name come from?**

R: It was a personal thing for me. I have never been an intravenous drug user.

H: He is not a stabber.

R: I have never done it. I'm not into it.

**But I am thinking heroin was pretty big back in the day. So, it was a statement on people using it.**

R: Needles. I was anti-needle. You can smoke heroin all you want around me. Just don't start stabbing. It makes me sick.



**What about "Sick of Reality"? What does that mean?**

C: That one definitely speaks for itself.

**It kind of does. But does it have a story?**

C: Well, here is what happened. Me and Hamish used to be part of an alternative school, downtown. We used to try and go to this place to try and eat. And this guy got kicked out and harassed to the point where the security guard got the cops involved so he couldn't be at this place anymore. So I was pissed off fighting jocks and rockers so I wrote it down. I was sick of a lot of shit. All the reality at the time and the people around me. The Cherry Beach issue was happening big time around that time.

**What was Cherry Beach?**

C: The cops would take you down to Cherry Beach and beat the shit out of you.

**I knew there was a song called "The Cherry Beach Express," but I don't know if people**

**would know the context of that song today.**

C: Luckily we didn't get to go but all of our friends did.

**What is it?**

C: The cops would pick you up, drive you down to Cherry Beach and beat the shit out of you.

**I heard they used phone books which prevented bruising.**

C: I think you got the phonebook once, Hamish.

H: That was only because I kicked the cherries off the top of their car. They weren't exactly happy with me.

**Did you really? That is awesome.**

H: I didn't drink for a year so I drank a bottle of Johnnie Walker straight in about an hour and it didn't turn out too well to say the least.

R: My buddy Carl took a shit on the windshield of a cop car outside a club one night. He just went up and dropped a log right on there. They couldn't figure out whether to take the log off or chase him.

C: Didn't he break his neck at the DEAD KENNEDYS show.

R: No. He broke a girl's neck when he landed on her.

**Didn't that lead to clubs needing to get insurance after that? Okay, when did the band break up?**

R: I think in '88. We tried to do this weird shit there for a bit. It just didn't work. We were under the influence of crazy drugs.

Johnny: Is that when you decided to grow your hair long?

R: Yeah.

H: And I decided that I could play guitar.

R: It was really good cocaine. Cocaine made you think things that weren't really happening. It was so bizarre. I don't even want to talk about that.

**That's fine but I am trying to figure out when you broke up.**

H: Lets say '88, but for the real CS it was done when Tyler stopped singing for us.

R: I would say '86/'85.

**And how did the band break up? What lead**





**to the break up?**

H: The second version just wasn't working.

R: I think it was drugs, bro. And you know what started the band? Sports. Our three Dad's played rugby together. They wanted us to be rugby players. They started this mini rugby team. We were 9 or 10 and we played these U of T guys that were forty feet tall and 17. They crushed us and mangled our faces into the ground. They broke our jaws.

**Your dad thought that was a great thing.**

R: He thought that was a great thing. But then I went "You know what, dad? I'm done. Get me a drum set. I'm not playing sports anymore. I'm playing music." He was like "You're a fag." So he bought me a kit and everything was good after that.

**"I Hate Sports." 7 SECONDS. Okay, I came across a flyer for a show that CHRONIC SUBMISSION was in 1995. Did you guys get back together to do a reunion show? This was for a DIRTY BIRD record release show.**

R: Yep. That was actually a good show. We have done a couple of shows. DOA did a benefit show. One at the Opera House and I got to play drums for them.

**That's quite an honour.**

H: It was all guest drummers.

**It was because Ken Jensen died in that house fire.**

R: So, I got to do six songs with them then. Then CHRONICS played...

**Did you know what songs to play?**

R: Yeah. I rehearsed with them. They came to my practice space. I told them let's do "My Old Man's a Bum" and Joey said "Holy shit we haven't played that song in twenty years. I forgot about that song." We learned it and he was totally into it. We played at the El Mo for that. We played at the Rivoli for *Raw Energy Records*, which is where I met Johnny McNabb. He was playing in FIVE KNUCKLE CHUCKLE. So we got to play together years and years ago. We went on to play in the almighty TRIGGERHAPPY. So Johnny is now



playing in CHRONICS. Fucking filling it right up.

**So, I heard something about Brian Taylor putting out something on vinyl based on the tapes. Can you tell us about that project?**

R: He has been talking about this for twenty three years now.

C: Don't piss him off, dude.

R: What are you talking about? He has. He knows it. I am telling the truth, bro.

**He hasn't been talking about putting out vinyl for twenty three years.**

R: Yeah he has. So "T.O. Hardcore," he finally did that. That was put out last month. Then he said the CHRONICS thing is on the press. He said "you're next." So we're coming out next.

**The tapes must have gotten to the point of disintegrating. So, has he remastered the tapes?**

R: I haven't heard anything. I don't know what the artwork is going to be like. I left it up to him. It is something he wanted to do. I am so glad he did it.

**I think it is going to be an incredible release when it comes out.**

R: I do know that Side A is "Sick of Reality" and Side B is "Empty Heads".

C: It's like SLAYER.

**Is that going to sound good? That is a lot of songs.**

R: It's going to sound great buddy. It's Brian Taylor. He knows what to do.

C: You can fit 40 to 42 minutes on vinyl.

**That means all your stuff will be on vinyl. By when? Do you know what the timetable is on this?**

R: I will call him this week and then if it is ready for the show we are doing on November 19<sup>th</sup> then we can do that as a release show.

**Okay, well fingers crossed. Okay, one last question, what do you think CHRONIC SUBMISSIONS's contribution to the Toronto Punk scene was? I see you guys as a transitional band within the hardcore scene.**

**I think you brought that American hardcore sound to our scene. I am wondering if you agree with that or if there is other thoughts.**

T: I can agree with that.

**That start and stop style. You later were described as having a metallic sound. So, there was a crossover period. Those are two very different transitional periods in the American hardcore scene.**

H: I remember getting those comparisons when Christian started writing these monolith thirteen part songs that were just insane. We did change a lot going through. But also, we were growing as musicians. When we started out we just couldn't play. By the time we ended we had all been playing for six years. We progressed in that way.

T: That's when I quit because I was having to sing and I couldn't sing.

R: It is just like that song "World of Change" on "Empty Heads." It's got the fast beat and then the slow beat. It has all the different speeds in one song. That's how it started. We just started mixing it all up. We started listening to less hardcore stuff and brought it down a bit.

C: A vital thing too that was overlooked when we were mentioning about Brian and the Record Peddler and all that stuff was he would play us pre-released shit. I remember hearing "Kill 'em All" a few weeks before it came out. That rubbed off a lot on "Empty Heads." That thrash with the guitar element. Hearing stuff ahead of time gave us a heads up.

R: When I would go to England I would hear stuff six months ahead.

**You were ahead of the cultural dialogue that was going on. I want to thank you for taking the time out to do this. I think that CHRONIC SUBMISSION were an incredibly important band in the Toronto hardcore scene. In some ways you didn't get your due because you were younger and ahead of their time for a lot of people. I appreciate you telling your story.**

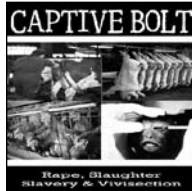
# REVIEWS

## Abusive Action "Unbreakable" ep

I don't know too much about this band other than this recording is from 2004 and what I can ascertain about this is that it was a demo that has more recently been pressed. The single came with issue #3 of Voice of a Generation zine and either one of these are awesome on their own. It's kind of like that BIRDS OF A FEATHER LP that came with a book on European Straight Edge. They remind me of WIDE AWAKE meets HARD STANCE. It's catchy as hell and has breakdowns that could define the sound, especially in the song "What's Right". Some serious New York worship from these European straight edgers. This is a chestnut worth digging for. (Voice of a Generation – Von-der-Mark Str. 31 / 47137 Duisburg / Germany)

## Captive Bolt "Rape, Slaughter, Slavery and Vivisection" ep

Out of the blocks this comes at you in a charging style that reminds me of bands like ECONOCHRIST meets LEFT FOR DEAD. The pace of this band is frenetic like GAUZE in their ability to skip through tempo changes. In songs like "Fight to Exist" the band sounds a bit like the CRO MAGS. The song "Non-Believer" addresses the band's atheism, which I always find refreshing to hear. No hidden faith agendas, although the PAT DUBAR style spoken word at the beginning of this song is a bit puzzling and comes off preachy even though it is not meant to. The band covers GORILLA BISCUITS, which speaks to the band's vegan practice. Great idea. (New Ethics Records – captiveboltvegan.bandcamp.com)



## Doom Town "Walking through walls" ep

DOOM TOWN are the latest band to come out of the St. Louis scene. Every band I hear from St. Louis sounds different from the last and DOOM TOWN embody a mid paced back to punk roots style similar to the WIPERS craze emulated in bands like the OBSERVERS and NO HOPE FOR THE KIDS. The joint female vocals draws comparisons to the X and GORILLA ANGREB. (New Dark Ages – borndeadpunx@gmail.com / newdarkagerecords.blogspot.ca)



## Host "There's nothing up there but heavy clouds" ep

HOST are from New Hampshire and they remind me a lot of the CURSED. They play a style of hardcore that is being described as blackened these days, but encompasses these crushing crashes that lull and then build into ringing out guitar parts over top that quite frankly remind me of TRAGEDY. The underlying pace reminds me of guttural metal they way VENOM used to be described but this is pretty far from metal. It all adds up to what the label describes as one ugly sound. The lyrics are personal, introspective and require more context than a straight forward read which either leaves one curious about the mystery behind the meaning or offput. That depends on the reader I suppose. To go along with the lack of transparent meaning there are no clear song titles. I think the band wants you to do a little more work for meaning (although if you go to the band's bandcamp page the mystery is revealed). It worked on me. I am stuck on trying to crack the enigma that is HOST. (Cricket Cemetery – www.cricketcemetery.com)

## Hunting Party "Sub Rosa with whispered acts" ep

HUNTING PARTY are from San Francisco and feature members of DESOLATION and NIGHTSTICK JUSTICE among others. They bring the dark elements of DESOLATION and the get up and go pace of NIGHTSTICK JUSTICE to this band which never makes it boring. This is hyperkinetic and barreling at the same time which gives for a herky jerky white knuckle ride that hammers at you when re-fuelling. Every song is different and so there is no formula driving this engine just a lot of fury at every turn. I guess living on a fault line



makes you live with a certain urgency. You know like every day could be your last so make every moment count. (Hesitation Wound – www.hesitationwoundrecords.blogspot.com)

## Instigation, The demo

I am trying to figure this band out. Their singer is from the UK, the guitarist is from China, the bassist is from Japan and the drummer is from Canada. I don't know how they know each other but they seem to be based out of Shanghai. They cover bands like the CIRCLE JERKS from the "Group Sex" era and REAGAN YOUTH so you know they listen to good music. MRR compares them to ACID REFLUX and MOTORHEAD and BREAKFAST, which are all pretty accurate. To get a copy of the demo write Toshi at theinstigation@gmail.com. The cover artwork borrows from the BAD BRAINS "Banned in DC" cover.



## Kremlin demo

KREMLIN are a new three piece featuring a guitarist from MOLESTED YOUTH and the drummer of SCHOOL JERKS. The production is more lo fi and the song structure is scrappy with a racing pace, which is only elevated by every song running into the next. I love this because all the momentum of early hardcore records like MDC or MINOR THREAT are here. But the songs seem to be built around a driving relentlessness of early Finnish hardcore found in BASTARDS. Ivan's drums have a deep pounding feel reminiscent in the early KAAOS recordings. Harry's vocals have a haunting echo effect which makes me think of early RIISTETTYT. This represents a paradigm shift in terms of hardcore coming out of this city and I am excited to hear it. (29 Somerset Avenue / Toronto, ON / M6H 2R3 / Canada / e-mail: kremlinpunk@gmail.com)



## Kremlin "Unscrewed" demo

Six new tracks by these Finnish impersonators. It was only a couple of months ago that the first demo was released. The vocals are a little more upfront in the mix, but they still live in the back of the recording in a minimalist DISCHARGE sort of way. Haikus are the way to go when the world is collapsing inwards on you. "Russia Bombs Finland" remains the guiding inspiration for the sound of this band. And while the first four tracks are barn burners the fifth one is an experimental number followed by the title track which is slow and plodding and has a "How Much Art" SSD feeling to it. (29 Somerset Avenue / Toronto, ON / M6H 2R3 / Canada / e-mail: kremlinpunk@gmail.com)



## Kremlin "Will you feed me?" ep

This may be KREMLIN's third recording, but it is their first release on a label. Surprisingly there are loads of new songs not yet heard on the previous two demos. The opening song has an early Finnish hardcore flair to it, with a wild pace and shouted back up vocals. The production is lo fi and gives it that "Russia Bombs Finland" feel to it. This song goes immediately into a more mid paced JESUS AND THE GOSPELFUCKERS "Kill the Police" like number. All the while Zack's guitar has this feedback snarl that reminds me of Marcel's electric bullwhip lash in ARSON's "Coho! Coho!". The whole band reminds me of many early hardcore bands that worked from a DISCHARGE premise and developed all these amazing different sounds. Like the FARTZ or LARM or almost any of the early great hardcore band's. That is what DIRECT ACTION from here seemed like to me. A band that worshipped DISCHARGE but wound up playing something different than D-Beat. This is a band and a recording to be reckoned with drawing on many styles of hardcore and spitting out something unique and yet familiar. (Hardware Records – P.O. Box 1646 / 49006 Osnabruck / Germany / www.hardware-records.com)





### **Kruds / Rampant Decay split ep**

RAMPANT DECAY are from Providence, Rhode Island. Isn't that where the FREEZE were from? These guys don't sound like the FREEZE though. Think along the lines of VENOM meets NAPALM DEATH. I am not a fan of either of these bands, but I do prefer how RAMPANT DECAY bring these two styles together in a bulldozing spew of throat shredding rants. RAMPANT DECAY have done a split with INSULT in the past, but from what I have read this is their best material to date. KRUDS are more on the power violence persuasion and the hip hop samples draw obvious comparisons to PLUTOCRACY. They are funny and come off in the same vein as CHARLES BRONSON type of humour. I think these guys are from the gulf coast power violence scene responsible for HATRED SURGE and INSECT WARFARE. (Buried in Hell – [www.buriedinhell.com](http://www.buriedinhell.com) // Patac – P.O. Box 2082 / Hyannis, MA / 02601 / USA / <http://www.patacrecords.com> // Riotous Outburst – [myspace.com/riotousoutburstrecs](http://myspace.com/riotousoutburstrecs))

### **Nao Conformismo “Basta” CD**

It is hard not to compare these guys to RATOS DE PARAO. Their music is burly and charging and just never stops coming at you. It's like a caged tiger constantly lashing out. The intensity of Brazilian hardcore never ceases to amaze me and NAO CONFORMISMO are just part of the latest wave. The vocals remind me of PAINTBOX and the balls to the wall assaults are reminiscent of the burning spirits sound in Japanese hardcore. Then in songs like “Justa Vinganca” the band transition into a breakdown which makes me think there is some youth crew influence which is only supported by the cover of MINOR THREAT's “Filler” online. Makes me think that the last wave of youth crust bands out of Brazil like DISCARGA are for sure an influence. There is lots here to create a layered, thick and charging sound of hardcore which has traditionally come out of Brazil. (Nao Conformismo – [naoconformismo@bol.com.br](mailto:naoconformismo@bol.com.br))

### **Peace or Annihilation “Fear Control” LP**

PEACE OR ANNIHILATION are from Indonesia and although their name comes from the infamous CRUCIFIX song I would say they have more in common sound wise with DISCHARGE. They don't do a complete knock off, but they do have haiku like lyrics and their songs will have your head banging to a d-beat pace in no time. Mix in a little MOB-47 buzzsaw guitar sound and you get this raw noisy four piece from Jakarta. (Shogun Recordings - 3 rue du Lavoisier / 51140 Bouvancourt / France / <http://shogunrecordings.pagesperso-orange.fr/index2.html>)



### **S.H.I.T. demo 2012**

This is a new group from Toronto featuring members of PURITY CONTROL, OWL EYES, and VIOLENT FUTURE. Like a lot of the recent recordings coming out of Toronto this is recorded by Jonah Falco in the FUCKED UP practice space, but there is a good biting feedback to the guitar sound that reminds me of URBAN WASTE. The vocals make use of an echo delay which makes me think of Sakevi from G.I.S.M. The piercing guitar sound of URBAN WASTE with the echo refraction of G.I.S.M. is a pretty noisy combination. Download this demo at <http://www.mediafire.com/?u5wg88oygaij1al> or write Greg at [greg.benedetto@gmail.com](mailto:greg.benedetto@gmail.com).



### **Teenanger “Frights” LP**

This is TEENANGER's first full length that I know of and the band has remained pretty DIY with each one of their releases coming out on their own Telephone Explosion label. They live in the garage punk world which means that the pace is informed by mid paced punk. That should not be mistaken for just how good this is. There is a lot of depth to the influences like FUCKED UP's early recordings. One of my favourite songs off this record is the song “SLW” which has one of those moments where the guitar stops and the bas and drums keep plugging away suggesting that they are keeping that beat alive. The twang in the vocals has a hint of Frankie Venom. “Funeral

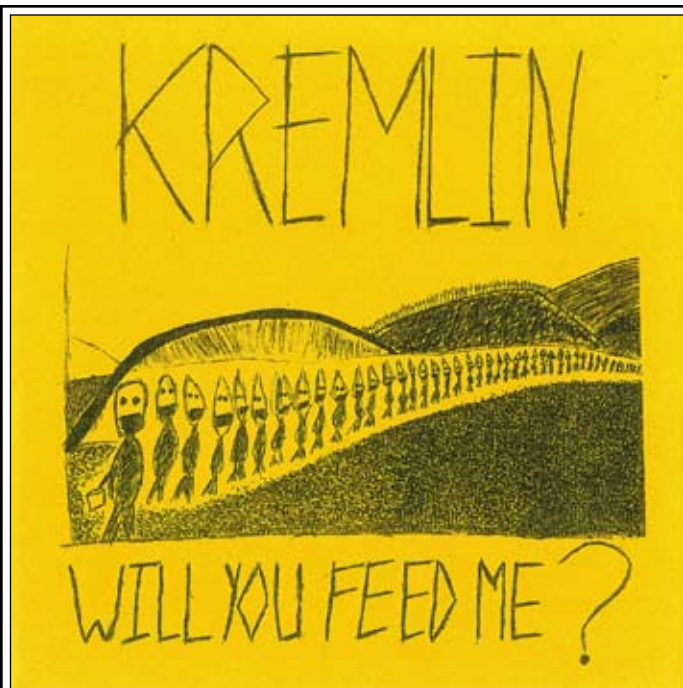


March” uses a tambourine and reminds me of the CRAMPS. I think they share that appreciation for the CRAMPS that SUCKERPUNCH had, but with TEENANGER the inspiration is a bit more sinister and pensive. They also remind me a bit of SQUIRRL BAIT in terms of guitar sound, but maybe more of DELTA '72 in terms of their appreciation for delta blues song structures. A truly good record is one that keeps giving in terms of what you hear out of it, keeps you guessing in terms of where the song is coming from and keeps the vinyl on my turntable. (Telephone Explosion – [www.telephoneexplosion.com](http://www.telephoneexplosion.com))



### **Urban Unrest / Parental Shock split LP**

Both bands are from Finland. This is not URBAN UNREST's first recording. Their vocals remind me of a cross between UNIFORM CHOICE and GO so there is a straight edge feel that is only reinforced by song titles like “Small-Minded”. The guitar sound is played without distortion which kind of has that NEGATIVE APPROACH the way DEAN DIRG channels them. The songs are rapid fire and the subject is socially relevant which I feel are the most memorable type of lyric. PARENTAL SHOCK feature members of DROWNING NATION and play a bit more mid-paced sounding material with a similar guitar sound that involves a bit more GANG OF FOUR and JUDGE into the influence bag. The PARENTAL SHOCK sounds like some recording that should have been on the “Way It is” comp. Both sides are excellent and showcase a U.S. inspired sound that you don't hear come out of Finland that often. Brain Walsby does the cover art, which is no “Walk Together” genius, but has caricatures at a famous Finnish statue. Inspired nonetheless. (United Shoebrothers - [unitedshoes@hotmail.com](mailto:unitedshoes@hotmail.com) // Rabbit's Foot – [rabbitsfoot@mail.com](mailto:rabbitsfoot@mail.com))



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